unfold itself to the sense of sight, that a stranger on beholding it would have excited in his breast emotions similar to, or at least in harmony with those which would arise from a contemplation of the object or end of its erection. "To the informed spectator," to borrow the language of an eloquent work of recent publication, "a piece of genuine architecture is a *creature*, imbued with a species of life; breathing, as it were, the sentiment of its original and peculiar purpose, and promulgating, in the symbolic eloquence of its particular form and style, the idea of its designer."

But to what extent do these principles govern at present, in the practice of design? Do not a majority of the buildings around us testify to the most striking indifference, not to say ignorance, of them, on the part of their designers? Whilst some present a monotonous mass of brick or stone, without grace or beauty, others disgust us with a random variety of unmeaning or conflicting ornaments, and it is difficult to say which offend most. How few of our various public buildings, from the prison to the palace, from the church to the theatre, possess those qualities with respect to style and decoration befitting their respective characters! The primary source of architectural utterance is found in analogy and association. But in reference to many of the edifices in question, I may ask, have the dictates of analogy and association been at all consulted? Are the sculptured emblems which, when properly used, constitute the figurative language of architecture, so selected and arranged as truly to characterize the buildings they are meant to embellish? Have we not in some instances theatres that might be mistaken for churches, chapels for ball-rooms? Or, reversing Shakspeare, *gorgeous* temples and *solemn* palaces? gaiety for solemnity, severity for richness? and other expressions of sentiment equally incongruous, equally ill-adapted to the conveyance of a true impression of the building. But I have gone as far as my time, and I fear your space, will allow me, and shall therefore conclude by expressing a hope that to the removal of these, as well as the grosser errors in architectural practice, THE BUILDER may be enabled to exert an influence.

I remain, Sir, yours very truly,
S. HUGGINS.

Liverpool, 22nd March, 1844.

FONT IN ST. MARY'S CHURCH, BRECON.

SIR,—I think your correspondent "A F.A.S." is mistaken in his observations on the Font in Brecon Church. All the communications of "J. L. T." are detailed in the spirit which, if followed up by your numerous friends in the country, must gradually bring to light many interesting particulars of bygone architectural days.

That the font "must certainly have been a piscina" can be easily ascertained by a line from "J. L. T." If a piscina, it must have been placed *in the south wall of the chancel, convenient to the altar.*

Even if the metal lining were removed, and a water-drain found, it would not indicate a piscina, as the drain is common to the piscina and font, though always found in the former. In Ireland I have met with several examples of ancient piscinæ; one very fine one at the old ruined abbey of Mucross, near Killarney, the bottom or bowl part of which bears a close resemblance to the one furnished by your correspondent "W. H. J." in Number 40.

Two things in these matters may be taken as granted; one is, the piscina being placed *in the chancel;* the other, the font being always found in all ancient churches near the western doorway.

Therefore, a word or two from your obliging correspondent "J. L. T." as to the "whereabouts" of the "moulding in the background," which "a F. A. S." takes to be "the arch usually above a piscina," would throw much light on the subject. I am further inclined to agree with "J. L. T." by the position of the figures sculptured at the base of the bowl, by the outstretched hand and finger, as if pointing to the first ceremony or religious rite adopted by all Christians.

I am, Sir, your obedient servant,
Gorey, March 25, 1844. J. K. L.

CLENDINNING TESTIMONIAL.

SIR,—I should be obliged by any of your correspondents informing me of the result of the competition in the matter of the Clendinning Testimonial, or if a decision has been come to. An unusually long period having elapsed since the day named as the last for receiving designs, and hearing no intelligence of them, I begin to fear that I have not only lost my time and trouble, but my drawings also.

I am, Sir, your constant reader,
AN ARCHITECT AND COMPETITOR.

March 23, 1844.

SIR,—Having some months ago seen in your valuable paper an advertisement for designs for a testimonial to G. Clendinning, Esq., all designs to be sent by January 1, and 20*l.* for the one selected, I submitted a design myself, since which time I have never heard any thing further about it, although I requested if my design was not approved of to have it back. Now, Mr. Editor, I do think, after parties have devoted their talents and time, these drawings ought in common honesty to be returned; indeed, there is a suspicion attached to the affair, and the sooner it is removed the better.

By inserting the above, you will greatly oblige a constant subscriber,
JOSEPH HOLMES.

3, West-place, Dulwich.

[We have not received any information upon the subject of our correspondents' inquiries.—ED.]

Miscellanea.

A NEW CONSTANT BATTERY.—M. le Prienee Pierre Bagration has invented a new and simple constant galvanic battery, the particulars of which have been communicated by M. Jacobi to the Academy of Sciences at St. Petersburgh. Its elements are zinc, copper, and sal ammoniac; common earth saturated with the latter acting as a porous diaphragm. A plate of copper and a plate of zinc, placed at a distance the one from the other in a flower-pot, or any other water-tight vessel, filled with earth saturated with a concentrated solution of sal ammoniac, form a voltaic pair, whose action will, after a short time, continue constant, and be maintained for whole months, and, to every appearance, for years; the only care necessary being from time to time to remoisten the earth and renew the zinc. Before putting the copper plate into the earth, it should be plunged for some minutes into a solution of sal ammoniac, and then left to dry, until it receive a greenish coating. This operation renders the effect of the battery much more prompt; and in regard to it, brass may be preferable to copper. The plates should not be too near to each other, nor too small, because the earth opposes great resistance to the current. This form of battery is susceptible of many applications, but it will chiefly be useful where a constant and prolonged action, rather than energetic effect, is required—as, for example, in the reduction of metals, chemical decomposition, &c. It may be extended, however, to any quantity or intensity. Whenever a series of numerous elements be used, the vessels should be well insulated. M. Jacobi has had one of these sal-ammoniac batteries of twenty-four elements in action for six weeks, without the necessity of making the least change in it.

CURIOUS MANORIAL RIGHTS.—At Ripley Castle, in Yorkshire, the seat of Sir William Ingleby, there is in the staircase in elegant Venetian window, in the divisions of which, on stained glass, are a series of escutcheons, displaying the principal quarterings and intermarriages of the Ingleby family since their setting at Ripley, during a course of 430 years. In one of the chambers of the tower is the following sentence, carved on the frieze of the wainscot:—"In the yere of owre Ld. MDLV. was this howse bulded by Sir Wyllyam Ingilby, Knight; Phillip and Marie reigning at the time." John Pallister of Bristhwaite, formerly held his lands of the manor of Ripley by the payment of a red rose at Midsummer, and by carrying the boar's head to the lord's table all the twelve days of Christmas.

MOST IMPORTANT DISCOVERY.—We rejoice to announce the most important discovery which has probably ever yet been made in the records and literature of ancient Egypt. Every reader is acquainted with the history of the celebrated Rosetta Stone, and the happy surmise of Dr. Young, that the trilingual inscriptions on that interesting monument were three versions of the same subject. Following out this idea, mutilated as all the Egyptian part of the stone is, he found that what remained and could be deciphered was identical with the Greek text. Hence our grand key to the translation of the hieroglyphic characters and hieratic writings found among the relics of Egypt, on rocks, on the walls of buildings of every kind, on mummy-cases, and on papyri; and it is evident that whatever could extend or add to this key must be of the utmost value. It was interpreted that the Rosetta inscription had also been set up in other temples: and the learned expressed a hope that in the course of time one or more of them might reward the research of zealous antiquaries. That hope has been fulfilled. Dr. Lepsius has discovered another copy of the Rosetta inscription at Meroe! The hieroglyphic portion is unusually perfect, and as we are informed is the other Egyptian writing. Now, then, the three legends may be considered throughout; and we hesitate not to say that this is likely to create a great revolution, by the vast accession to our means of knowledge, in the literature and history of the country so truly called the cradle of mankind. It is a gratifying circumstance that the noble expedition of the King of Prussia should have met with this return. Copies of the inscriptions have, we understand, been made for Berlin; but the main fact was communicated by letter to his Excellency the Chevalier Bunsen, the Prussian minister in London. We believe that Dr. Lepsius is directed completely to explore all this upper division of the country, and will not revisit Cairo till that is accomplished, probably about April. After some repose the expedition will proceed to Syria to examine the Egyptian Inscriptions there; and from what has already transpired, there can be no doubt but that an extraordinary new light will be thrown over the old world by this royally liberal, suspicious, and fortunate effort.—*Literary Gazette.*

NAPOLEON'S TOMB.—The model of Napoleon's tomb is completed. It is formed of 12 pilasters, with an open work between each, edged with a circular gallery. This gallery communicates with two staircases to the vault below, giving a passage from the church near the choir to the crypt. Twelve figures of Victory, each with a crown in the hand, decorate the "pourtour" of the crypt. The statues, of gigantic proportions, are placed in front of the pilasters. Above reigns a wide frieze, ornamented with allegories and *basi relievi*. The sarcophagus which is to inclose the imperial coffin does not rise above the level of the ground. This measure was adopted, in order not to take away anything from the general harmony of the architecture of the dome, and to preserve all the historical appearance of the time of Louis XIV. A railing is placed round the monument, to enable the public to look at it without going too close. The Commission has decided that no other inscription is to be placed on the monument than the name of "Napoleon." The emperor's sword, hat, imperial crown, iron crown, and the decoration of the Legion of Honour which he wore at St. Helena are to be placed on the tomb.—*Galignani's Messenger.*

ICE-HOUSES.—The following is said to be the course of the Eastern ice-merchants in building ice-houses:—"They are built above ground in any location. A rough structure, twenty feet square and fifteen feet high, double throughout, and filled in to the thickness of nine inches with broken charcoal, chaff, or saw-dust, built in the open air, will keep ice securely. The ice should be separated from the building on the inside, by a layer of chaff, saw-dust, or hay, and the place of entrance should be at the top. With this trifling trouble, families everywhere may have the luxury of ice in hot weather—a luxury for which the rich are willing to pay great sums in cities, but which the poor in the country might have, but will not take the trouble."

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